

THE NEW MEXICO PERFORMING ARTS SOCIETY

FRANZ VOTE ARTISTIC DIRECTOR AND CONDUCTOR

SEASON FINALE OPERA CONCERT



Portrait of Adelina Patti as Violetta in "La Traviata"
by Franz Xavier Winterhalter

JENNIFER PEREZ
soprano

ESTHER MOSES BERGH
soprano

KEHAR KOSLOWSKY
mezzo soprano

ANDRÉ GARCÍA-NUTHMANN
tenor

JOHN TIRANNO
tenor

TIM WILLSON
bass

NATE SALAZAR
piano



SUNDAY, SEPTEMBER 6, 2020 ~ 5:30 pm

Immaculate Heart of Mary Chapel

50 Mount Carmel Road

Santa Fe, New Mexico

Adelina Patti (1843-1919) remains one of the most famous sopranos in history, owing to the purity and beauty of her lyrical voice and the unmatched quality of her bel canto technique. The composer Giuseppe Verdi, writing in 1877, described her as being perhaps the finest singer who had ever lived and a "stupendous artist."



When you give to NMPAS, you support masterpieces that exist onstage today only because of the generosity of those who cherish this beautiful art form.

ABOUT THE NEW MEXICO PERFORMING ARTS SOCIETY

OUR MISSION: NMPAS is the leading nonprofit performing arts organization in New Mexico that exclusively uses and develops New Mexican talent. We bring high quality performances to communities through the state, we train talented young people to become even better performers, and we do so with a sustainable model that both pays our artists a living wage and keeps our overhead costs low.

CONCERTS: NMPAS currently presents The Chapel Series at Immaculate Heart, The New Mexico Bach Society, and Santa Fe Flute Immersion, an international flute masterclass with outstanding teachers and innovative workshops in the relaxed setting of the Immaculate Heart Retreat Center (www.ihmretreat.com).

EDUCATION: The NMPAS educational program addresses two areas of need: supplementation of pre-college music study and professional training for advanced students and recent graduates of New Mexico universities. We do this through Santa Fe Flute Immersion, an annual educational program for ages fourteen and older that includes master classes and performance skills for flute, voice, and other instruments. Our professional training program gives aspiring performing artists their first opportunities to rehearse and perform alongside outstanding New Mexico professionals.

OUR VISION: NMPAS seeks to build on its history of high quality performances by New Mexican artists. We envision an even stronger nonprofit organization with a renewed emphasis on developing and showcasing exceptional New Mexican talent, on broadening our reach throughout the state, and on developing a succession plan for the organization's leadership. NMPAS has been and will continue to be a careful steward of its resources, both artistic and financial. We welcome philanthropic investment to help us bring more beauty, joy, and exceptional performances to our community.

The New Mexico Performing Arts Society, currently in our 9th season, is deeply grateful to all of our supporters for helping us to continue to bring exceptional choral, orchestral, and chamber music to audiences in Santa Fe, Albuquerque, Las Vegas, Los Alamos and beyond.

In order to keep this tradition of cultural enrichment alive, we need to continue to ask for your support, as ticket sales cover only a fraction of our costs.

Please consider a tax-deductible donation payable to:

New Mexico Performing Arts Society
3201 Zafarano Drive, Suite C#236, Santa Fe, NM 87507



THE NEW MEXICO PERFORMING ARTS SOCIETY

*Porta patet, cor magis**
"The door stands open - more so the heart."

**This is a well-known salutation with which pilgrims and guests were welcomed at monasteries in the past. We can't think of any better reason to make music!*

SEASON FINALE OPERA CONCERT

PROGRAM

- Act One Finale from *La Traviata* Giuseppe Verdi (1813-1901)
Violetta Valery: Jennifer Perez
Alfredo Germont: André García-Nuthmann
- "Que fais-tu, blanche tourterelle" from *Roméo et Juliette* Charles Gounod (1818-1893)
Stéphano: Kehar Koslowsky
- "Parmi veder le lagrime" / "Possente amor mi chiama" from *Rigoletto* G. Verdi
The Duke of Mantua: John Tiranno
- "Pur ti miro" from *L'incoronazione di Poppea* Claudio Monteverdi (1567-1643)
Poppea: Esther Moses Bergh
Nerone: Kehar Koslowsky
- "La roca fría del Calvario" from *La Dolorosa* José Serrano (1843-1941)
Rafael: André García-Nuthmann
- "Ella giammai m'amò" from *Don Carlo* G. Verdi
King Philip of Spain: Tim Willson
- "Serenade" from *The Student Prince* Sigmund Romberg (1887-1951)
Prince Karl Franz: André García-Nuthmann
- Act One, Scene 3 from *Tosca* Giacomo Puccini (1858-1924)
Cavaradossi: John Tiranno
Sacristan: Tim Willson
- "Dido's Lament" from *Dido and Aeneas* Henry Purcell (1659-1695)
Dido: Jennifer Perez
- "Tacea la notte placida" from *Il Trovatore* G. Verdi
Leonora: Esther Moses Bergh
- "Va pensiero" from *Nabucco* G. Verdi
Chorus of Hebrew Slaves: Full Ensemble

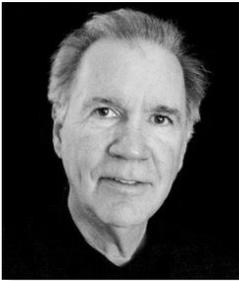


This project is supported in part by New Mexico Arts, a division of the Department of Cultural Affairs, and by the National Endowment for the Arts.

NMPAS is partially funded by the Santa Fe Arts and Culture Department and the 1% Lodgers Tax.



Franz Vote, Artistic Director



During my long conducting career, including a decade in Germany and another at the Metropolitan Opera, I often dreamed that one day both Bach and New Mexico would be part of my life again. My DNA goes all the way back to my grandfather who was a forest ranger in the Pecos Mountains in 1902.

When Linda and I decided to retire to New Mexico in 2009, little did we expect that our lives would be so personally enriched by singers and instrumentalists keen to sing and play Bach, opera, and music reflecting our Hispanic and Latino heritage. What we soon learned is that our state has many top-notch musicians who make their homes here. And so in 2012 New Mexico Performing Arts Society was created. In its short span, NMPAS has given concerts in Santa Fe, Albuquerque, Taos, Las Vegas, Los Alamos, Carrizozo, and collaborated with musicians in Las Cruces, Portales, and a growing number of cities around New Mexico. We are enormously gratified that our efforts are paying off.

This publication describes how we plan to continue to serve our talented artists and our growing statewide audiences in the coming decade. We also plan to expand our education and mentorship programs for committed younger musicians. NMPAS depends on the financial and volunteer support of all those who care about the musical life of our state and who love Bach, opera, the music of Spain, Mexico and the Southwest! We hope you will take time to read about our plans for the future.

Our thanks go out to the many generous New Mexicans who support NMPAS and share in its vision. In communities everywhere there are people like you who make good things happen. We ask you to help us grow.

Linda joins me in appreciation to all of you for your commitment to NMPAS.

Franz Vote, *Artistic Director* NMPAS

We make great music for New Mexicans by New Mexicans



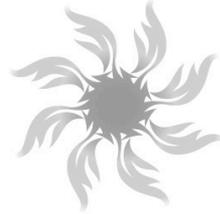
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Artist Bios



Soprano **Esther Moses Bergh** holds performance and music education degrees from the University of New Mexico and received her Master of Music degree from the College-Conservatory of Music in Cincinnati. As concert soloist with the Portland Opera for more than a decade, she sang many operatic roles and oratorios. She has been a featured soloist with the Albuquerque Philharmonic, the Tanglewood Music Center Orchestra, and the Opera Theatre of Lucca, Italy, and has sung at the Cincinnati Conservatory of Music, the Choral Arts Ensemble of Portland and more recently Opera Southwest and the New Mexico Performing Arts Society.



Soprano **Jennifer Perez** holds a Master of Music in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fiordiligi* (*Così fan tutte*). Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, Handel's *Judas Maccabeus*, Mozart's *Great Mass in C minor*, and MacMillan's *Seven Last Words from the Cross*. She has performed with the Oregon Bach Festival Chorus, Santa Fe Desert Chorale, Dallas Choral Festival, and the New Mexico Philharmonic, and is an active member of the New Mexico Bach Society, Chatter, and Polyphony: Voices of New Mexico.



Mezzo-soprano **Kehar Koslowsky** has performed as a soloist, recitalist, and choral artist with the Santa Fe Symphony, Zia Singers, New Mexico Gay Men's Chorus, and the Santa Fe Women's Ensemble. In addition to Britten, as an early music specialist, her oratorio and solo work includes works by Bach, Handel, Vivaldi, and Mozart. While living in Washington, D.C., she sang with Cathedral Choral Society, Washington Bach Consort, Woodley Ensemble, and at St. Michael's Cathedral and St. John's Church, Lafayette Square. A graduate of the University of Maryland, she has appeared with the Maryland

Opera Studio, Janiec Opera Company, Saratoga Opera. She has sung under the batons of Helmut Rilling, David Efron, Kenneth Slowik, and J. Reilly Lewis.



Tenor **André García-Nuthmann** has sung solo roles in oratorios and operas in New Mexico, as well as nationally and internationally. In New Mexico he has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Symphony, Santa Fe Opera Outreach Program, the UNM Opera Studio, and the New Mexico Bach Society. Nationally, he has sung with BachWorks in Manhattan. In 2007 Andre brought his choir, El Coro de la Tierra Alta, to Austria, and in 2009 he sang in Haydn's *Die sieben letzten Worte* in Eisenstadt as part of the Haydn 275th birthday celebration. Andre received his DMA in vocal performance at Arizona State University. He is chair of the Visual and Performing Arts program at Highlands University in Las Vegas, NM.



Tenor **John Tirrano**'s notable past performances include Handel's *Messiah* (Santa Fe Symphony), Berlioz' *Requiem* (La Jolla Symphony & Chorus), Mahler's *Das Lied von der Erde* (Chatter), Mahler's 8th Symphony and Paul Moravec's *The Blizzard Voices* (Oratorio Society of New York), Saint-Saëns *Requiem* (Festival Internationzale di Musica e Arte Sacra), creating the role of the Young Man in Gisle Kverndokk's opera *Upon this handful of earth* (NY Opera Society & Sacred Music in a Sacred Space), *Bach's B-minor Mass* and the U.S. Premiere of Juraj Filas' *Oratio Spei—Requiem* (Sacred Music in a Sacred Space), and recitals at King Abdullah University of Science & Technology in Saudi Arabia.

www.johntiranno.com



Bass **Tim Willson**, a native of Greeley, Colorado, has sung operatic roles all over the country—at the Metropolitan Opera, Tulsa Opera, Santa Fe Opera, Opera Grand Rapids, Sacramento Opera, Opera North Carolina, and Amato Opera (New York). Now a Santa Fe resident, he has sung with the Santa Fe Symphony, the Santa Fe Pro Musica, and the New Mexico Performing Arts Society. As a docent at Las Golondrinas Living History Spanish Colonial Museum, he appears as a hide tanner and a buffalo hunter.



Nathan Salazar holds a Master's degree in Collaborative Piano from the University of Michigan, where he studied with Martin Katz, and received his vocal and piano performance degrees from the University of Kansas. Salazar has performed in England, Scotland, Italy, Russia, as well as all over the United States. He performed in the International Festival of Spanish and Latin American Music with mezzo-soprano Teresa Berganza and has been featured at Hill Auditorium in Ann Arbor, Michigan, the Kennedy Center in Washington, D.C., Symphony Hall in Boston, and Carnegie Hall in New York City. He has worked with composers Jake Heggie, John Musto, William Bolcom, Poul Ruders, Libby Larsen and with such singers as Marilyn Horne, Susan Graham, Wolfgang Brendel, Neil Schicoff, Christa Ludwig, Joyce Castle, and Jennifer Johnson Cano. He has performed and coached with the New Mexico Performing Arts Society under Franz Vote, the Santa Fe Desert Chorale, the Santa Fe Opera, the Boston Lyric Opera, the Handel and Haydn Society, and the Boston Symphony. He serves on the voice faculty at the Boston Conservatory at Berklee and enjoys a full career as a singer and pianist.



Texts and Translations

ACT ONE FINALE: *LA TRAVIATA*

VIOLETTA (*guardandosi allo specchio*)
Oh qual pallor!
(*Volgendosi, s'accorge d'Alfredo.*) Voi qui!

ALFREDO
Cessata e' l'ansia Che vi turbo'?

VIOLETTA
Sto meglio.

ALFREDO
Ah, in cotal guisa
V'ucciderete aver v'e' d'uopo cura
Dell'esser vostro

VIOLETTA
E lo potrei?

ALFREDO
Se mia
Foste, custode io veglierei pe' vostri
Soavi di'.

VIOLETTA
Che dite? ha forse alcuno
Cura di me?

ALFREDO (*con fuoco*)
Perche' nessuno al mondo V'ama

VIOLETTA
Nessun?

ALFREDO
Tranne sol io.

VIOLETTA (*ridendo*)
Gli e' vero! Si' grande amor dimenticato avea

ALFREDO
Ridete? e in voi v'ha un core?

VIOLETTA
Un cor? si' forse e a che lo chiedete?

ALFREDO
Oh, se cio' fosse, non potreste allora
Celiar.

VIOLETTA
Dite davvero?

ALFREDO
Io non v'inganno.

VIOLETTA
Da molto e' che mi amate?

ALFREDO
Ah si', da un anno.
Un di', felice, eterea,
Mi balenaste innante,
E da quel di' tremante
Vissi d'ignoto amor.
Di quell'amor ch'e' palpito
Dell'universo intero,
Misterioso, altero,
Croce e delizia al cor.

VIOLETTA (*getting up to look at herself in the glass*)
Oh, how pale I am!
(*She turns and sees Alfredo.*) You here!

ALFREDO
Do you still feel upset?

VIOLETTA
I'm better now.

ALFREDO
The way you're going on
You'll kill yourself.
You should take more care of your health!

VIOLETTA
How can I?

ALFREDO
Oh, if I only had the right,
I'd be the most watchful guardian
Of your dear life.

VIOLETTA
What a thing to say!
Who cares what happens to me?

ALFREDO (*ardently*)
For no one in the world loves you

VIOLETTA
No one?

ALFREDO
... except for me.

VIOLETTA (*laughing*)
That's true! I'd forgotten that grand passion.

ALFREDO
You laugh! But all the same, you have a heart.

VIOLETTA
A heart? Yes, perhaps. Why do you ask?

ALFREDO
Yet if you had,
You wouldn't make fun of me.

VIOLETTA
Are you really serious?

ALFREDO
I wouldn't deceive you.

VIOLETTA
Then how long have you loved me?

ALFREDO
For more than a year.
One happy day
You flashed lightly into my life;
And since then I've lived
In tremulous possession
Of that unspoken love,
The pulse of the whole world,
Mysterious, unattainable,
The torment and delight of my heart.

VIOLETTA

Ah, se cio' e' ver, fuggitemi
Solo amistade io v' offro:
Amar non so, ne' soffro
Un cosi' eroico amor.
Io sono franca, ingenua;
Altra cercar dovete;
Non arduo troverete
Dimenticarmi allor.
Amor dunque non piu' Vi garba il patto?

ALFREDO

Io v' obbedisco Parto (*per andarsene*)

VIOLETTA

A tal giungeste? (*Si toglie un fiore dal seno.*)
Prendete questo fiore.

ALFREDO

Perche'?

VIOLETTA

Per riportarlo

ALFREDO (*tornando*)

Quando?

VIOLETTA

Quando Sara' appassito.

ALFREDO

O ciel! domani

VIOLETTA

Ebben, Domani.

ALFREDO (*Prende con trasporto il fiore.*)

Io son felice!

VIOLETTA

D'amarmi dite ancora?

ALFREDO (*per partire*)

Oh, quanto v' amo!

VIOLETTA

Partite?

ALFREDO (*tornando a lei baciandole la mano*)

Parto.

VIOLETTA

Addio.

ALFREDO

Di piu' non bramo. (*Esce*)

...

VIOLETTA (*sola*)

E' strano! e' strano! in core
Scolpiti ho quegli accenti!
Sari' a per me sventura un serio amore?
Che risolvi, o turbata anima mia?
Null' uomo ancora t' accendeva
O gioia
Ch' io non conobbi, essere amata amando!
E sdegnarla poss' io
Per l' aride follie del viver mio?
Ah, fors' e' lui che l' anima
Solinga ne' tumulti
Godea sovente pingere
De' suoi colori occulti!

VIOLETTA

If that is true, then leave me.
Friendship is all I can offer you.
I don't know how to love,
I couldn't feel so great an emotion.
I'm being honest with you? sincere ...
You should look for someone else,
Then you wouldn't find it hard
To forget me.
So no more about love. Is that a promise?

ALFREDO

I'll do as you say. I'll go. (*He turns away.*)

VIOLETTA

So it's come to that already? (*She takes a flower from her corsage.*)
Take this flower.

ALFREDO

Why?

VIOLETTA

So that you can bring it back to me.

ALFREDO (*turning back*)

When?

VIOLETTA

When it's withered.

ALFREDO

You mean ... tomorrow?

VIOLETTA

Very well, tomorrow.

ALFREDO (*rapturously taking the flower*)

I'm so happy ...

VIOLETTA

Do you still say you love me?

ALFREDO (*about to go*)

Oh, how much I love you!

VIOLETTA

You're leaving?

ALFREDO (*coming back to kiss her hand*)

I'll go now.

VIOLETTA

Goodbye.

ALFREDO

I ask for nothing more. (*Exit*)

...

VIOLETTA (*alone*)

How strange it is ... how strange!
Those words are carved upon my heart!
Would a true love bring me misfortune?
What do you think, o my troubled spirit?
No man before kindled a flame like this.
Oh, joy ...
I never knew ... To love and to be loved!
Can I disdain this
For a life of sterile pleasure?
Was this the man my heart,
Alone in the crowd,
Delighted many times to paint
In vague, mysterious colors?

Lui che modesto e vigile
All'egre soglie ascese,
E nuova febbre accese,
Destandomi all'amor.
A quell'amor ch'e' palpito
Dell'universo intero,
Misterioso, altero,
Croce e delizia al cor.
Follie! follie delirio vano e' questo!
Povera donna, sola
Abbandonata in questo popoloso deserto
Che appellano Parigi,
Che spero or piu'? Che far degg'io!
Gioire,
Di volutta' nei vortici perire.
Gior, gior!
Sempre libera degg'io
folleggiare di gioia in gioia,
vo' che scorra il viver mio
pei sentieri del piacer.
Nasca il giorno, o il giorno muoia,
sempre lieta ne' ritrovi,
a diletti sempre nuovi
dee volare il mio pensier

ALFREDO: (*sotto al balcone*)
Amor è palpito dell'universo intero,
misterioso, altero,
croce e delizia al cor.

VIOLETTA:
Oh! Oh! Amore!
Follie! Gioir!

This man, so watchful yet retiring,
Who haunted my sickbed
And turned my fever
Into the burning flame of love!
That love,
The pulse of the whole world,
Mysterious, unattainable,
The torment and delight of my heart.
It's madness! It's empty delirium!
A poor, lonely woman
Abandoned in this teeming desert
They call Paris!
What can I hope? What should I do?
Enjoy myself! Plunge into the vortex
Of pleasure and drown there!
Enjoy, enjoy myself!
Free and aimless I frolic
From joy to joy,
Flowing along the surface
of life's path as I please.
As the day is born,
Or as the day dies,
Happily I turn to the new delights
That make my spirit soar.

ALFREDO: (*outdoors under the balcony*)
Love is a heartbeat throughout the universe,
mysterious, altering,
the torment and delight of my heart.

VIOLETTA:
Oh! Oh! Love!
Madness! Euphoria!

from ACT TWO, SCENE 2: ROMÉO ET JULIETTE

STÉPHANO (*seul*)
Depuis hier je cherche en vain mon maître !
(*regardant le balcon de la maison de Capulet*)
Est-il chez vous, mes seigneurs Capulets?
(*arrogant*) Voyons un peu si vos dignes valets
À ma voix ce matin oseront reparaitre!

(*Il fait mine de pincer de la guitare sur son épée.*)
Que fais-tu, blanche tourterelle,
Dans ce nid de vautours?
Quelque jour, déployant ton aile,
Tu suivras les amours!
Aux vautours, il faut la bataille,
Pour frapper d'estoc et de taille
Leurs becs sont aiguisés!
Laisse-là ces oiseaux de proie,
Tourterelle qui fais ta joie
Des amoureux baisers !
Gardez bien la belle !
Qui vivra verra !
Votre tourterelle
Vous échappera !
Un ramier, loin du vert bocage
Par l'amour attiré,
À l'entour de ce nid sauvage
A, je crois, soupire !
Les vautours sont à la curée,
Leurs chansons, que fuit Cythérée,
Résonnent à grand bruit !
Cependant en leur douce ivresse
Nos amants content leur tendresse
Aux astres de la nuit !
Gardez bien la belle !
Qui vivra verra !
Votre tourterelle
Vous échappera !

STEPHANO (*alone*)
Since yesterday have I sought my master in vain!
(*studying the balcony of Capulet's house*)
Is he still with you, my lords Capulet?
(*arrogantly*) Let's see if your worthy servants will dare to show
themselves this morning at the sound of my voice!

(*He pretends to strum on his sword like a guitar.*)
What are you doing, white turtle dove,
in this nest of vultures?
Some day, spreading your wings,
you will follow love!
With vultures, there must always be fighting,
in order to cut and thrust
their beaks are whetted!
Have done with these birds of prey,
turtle dove who tak'st thy joy
from loving kisses!
Guard her well, the fair lady!
Who lives will see! –
your turtle dove
will escape from you!
A ring-dove, drawn far away
from the greenwood by love,
I think has sighed
round about this savage nest!
The vultures are at the quarry,
their songs, that Cytherea^a flees from,
re-echo loudly!
Meanwhile in their sweet infatuation
our lovers tell their love
to the night-stars
Guard her well, the fair lady!
Who lives will see!
your turtle dove
will escape from you!

from ACT TWO, SCENES 1 & 2: *RIGOLETTO*

IL DUCA DI MANTUA

Ella mi fu rapita!
E quando, o ciel... ne'brevi istanti,
prima che il mio presagio interno
sull'orma corsa ancora mi spingesse!
Schiuso era l'uscio!... e la magion deserta!
E dove ora sarà quell'angiol caro?...
colei che prima potè in questo core
destar la fiamma di costanti affetti?...
colei sì pura, al cui modesto sguardo
quasi spinto a virtù talor mi credo!...
Ella mi fu rapita!
E chi l'ardiva?... Ma ne avrò vendetta:
lo chiede il pianto della mia diletta.

Parmi veder le lagrime
scorrenti da quel ciglio,
quando fra il dubbio e l'ansia
del subito periglio,
dell'amor nostro memore,
il suo Gualtier chiamò.
Ned ei potea soccorrerti,
cara fanciulla amata,
ei che vorria coll'anima
far ti quaggiù beata;
ei che le sfere agli angeli,
per te non invidiò,
.....

Ma dove or trovasi la poveretta?

(Ah, tutto il ciel non mi rapì!...)
(da sè, alzandosi con gioia)

Possente amor mi chiama,
volar io deggio a lei;
il serto mio darei
per consolar quel cor,
Ah! sappia alfin chi l'ama,
conosca alfin chi sono,
apprenda ch'anco in trono
ha degli schiavi Amor,

THE DUKE OF MANTUA

She has been stolen from me!
When, O heaven? In those few moments,
before some inner voice
made me hastily retrace my steps!
The gate was open, the house deserted!
And where is she now, that dear angel?
She who first kindled my heart
with the flame of a constant affection?
So pure that her modest demeanour
almost convinced me to lead a virtuous life!
She has been stolen from me!
And who dared do this? ... But I shall be avenged.
The tears of my beloved demand it.

I seem to see the tears
coursing from her eyes
as, bewildered and afraid
at the surprise attack,
remembering our love,
she called her Walter's name.
But could not defend you,
sweet, beloved maid;
he who would pledge his very soul
to bring you happiness;
he who, in loving you, envied
not even the angels.
.....

But where is the poor girl now?

Ah, heaven has not stolen everything from me!
joyfully, rising

Mighty love calls me,
and I to her must fly:
I would give my crown
to console her heart.
Ah, she shall know at last who loves her
and learn who I really am:
she shall learn that Love counts
among his slaves even those on thrones.

END OF THE OPERA: *L'INCORONAZIONE DI POPPEA*

POPPEA e NERONE

Pur ti miro,
Pur ti godo,
Pur ti stringo,
Pur t'annodo,
Più non peno,
Più non moro,
O mia vita, o mi tesoro.
Io son tua...
Tuo son io...
Speme mia, dillo, di,
Tu sei pur, speme mia
L'idol mio, dillo, di,
Tu sei pur,
Sì, mio ben,
Sì, mio cor, mia vita, sì.
Pur ti miro,
Pur ti godo,
Pur ti stringo,
Pur t'annodo,
Più non peno,
Più non moro,
O mia vita, o mi tesoro.

POPPEA and NERONE

I gaze at you
I tighten closer to you
I delight in you
I am bound to you
I no longer suffer
I no longer die
Oh my life, Oh my treasure.
I am yours
You are mine
My hope, say it, say,
The idol of mine, Yes, my love,
You are mine, tell me so
The idol of mine,
Yes, my love,
Yes, my heart, my life, yes.
I gaze at you
I tighten closer to you
I delight in you
I am bound to you
I no longer suffer
I no longer die
Oh my life, Oh my treasure.

from ACT ONE of the zarzuela *LA DOLOROSA*

RAFAEL

La roca fría del Calvario
se oculta en negra nube.
Por un sendero solitario
la Virgen Madre sube.
Camina,
y es su cara morena
flor de azucena
que ha perdido el color.
Y en su pecho, lacerado,
se han clavado
las espinas del dolor.
Su cuerpo vacilante
se dobla al peso de la pena;
pero sigue adelante.
Camina,
y sus labios de hielo
besan el suelo,
donde brota una flor
en cada gota de sangre
derramada
por Jesús el Redentor.
Sombra peregrina,
emblema del amor hecho luz,
camina,
camina ligera
que el Hijo la espera
muerto en la Cruz.
¡Mujer y Madre!
De todo lo del mundo,
lo más sagrado.

RAFAEL

The cold rock of Calvary
is hidden behind a black cloud.
Up a solitary path
the Virgin Mother
walks on,
And her dear face
like a lily-flower
has lost its colour.
And in her wounded breast
are nailed
The thorns of sorrow.
Her shaking body
bends under the weight of her grief,
but she continues.
Walks on,
as her ice-cold lips
kiss the ground,
where a flower blossoms
at every drop of blood
that falls
from Jesus the Redeemer,
dark pilgrim's
emblems of pain turned to light.
She walks on,
walks on quickly
because The Son is waiting for her,
dying on the cross.
Woman and mother!
Of all the world
most sacred.

ACT THREE, SCENE 1: *DON CARLO*

FILIPPO (*come trasognato*)

Ella giammai m'amò!...
Quel core chiuso è a me,
Amor per me non ha!...
Io la rivedo ancor contemplar trista in volto
Il mio crin bianco il dì che qui di Francia venne.
No, amor non ha per me!...

(*Come ritornando in se stesso*)

Ove son?... Quei doppier!...
Presso a finir!... L'aurora imbianca il mio veron!
Già spunta il dì. Passar veggio i miei giorni lenti!
Il sonno, oh Dio! spari dagli occhi miei languenti!
Dormirò sol nel manto mio regal
Quando la mia giornata è giunta a sera,
Dormirò sol sotto la vólta nera
Là, nell'avello dell'Escuriál.
Ah! se il serto real a me desse il poter
Di leggere nei cor, che Dio può sol veder!...
Se dorme il prence, veglia il traditor.
Il serto perde il Re, il consorte l'onore.

PHILIP (*as if dreaming*)

She never loved me!
No, her heart is closed to me,
she doesn't love me!
I still recall how sad she looked, when she saw my white hair
the day she arrived from France.
No, she does not love me!

(*as if returning to oneself*)

Where am I? Those candles
about to die! Dawn whitens my balcony,
The day has begun! I see my days slowly draw out!
Sleep, oh God, vanished from my languishing eyes!
I will sleep alone, wrapped up in my regal mantle
when my day has come to an end,
I will sleep alone under the dark vault,
there, in my tomb in the Escuriál.
If the royal crown could give me the power
to read into the hearts that only God can see!
If the Prince sleeps, the traitor is awake;
the King loses the crown, and the husband his honor!

from ACT ONE: *THE STUDENT PRINCE*

Overhead, the moon is beaming
White as blossoms on the bough
Nothing is heard but the song of a bird
Filling all the air with dreaming
Would my heart but still it's beating
Only you can tell it how, beloved
From your window give me greeting
Hear my eternal vow.

Soft in the trees lies the echo of my longing
While all around you my dreams of rapture throng
My soul, my joy, my hope, my fear
Your heart must tell you that I am near
List from above while I pour out my love
For you know through my life you are love'd
Oh, hear my longing cry, oh, love me or I die.

Overhead, the moon is beaming, etc.
.... I swear my eternal love.

from ACT ONE, SCENE 3: TOSCA

SAGRESTANO

È sempre lava! Ogni pennello è sozzo peggio d'un collarin d'uno scagnozzo. Signor pittore... Tò!

(GIUARDA VERSO L'IMPALCATO DOVE STA IL QUADRO E, VEDENDOLO DESERTO, ESCLAMA SORPRESO:)

Nessuno. Avrei giurato che fosse ritornato il cavalier Cavaradossi.

(DEPONE I PENNELLI, SALE SULL'IMPALCATO, GIUARDA DENTRO IL PANIERE E DICE:)

No, sbaglio, il paniero è intatto.

(SUONA L'ANGELUS. IL SAGRESTANO SI INGINOCCHIA E PREGA SOMMESSO:)

Angelus Domini nuntiavit Mariae, et concepit de Spiritu Sancto. Ecce ancilla Domini; fiat mihi secundum Verbum tuum et Verbum caro factum est et habitavit in nobis...

(CAVARADOSI ENTRA DALLA PORTA LATERALE E VEDE IL SAGRESTANO IN GINOCCHIO.)

CAVARADOSI

Che fai?

SAGRESTANO (*alzandosi*)

Recito L'Angelus.

(CAVARADOSI SALE SULL'IMPALCATO E SCOPRE IL QUADRO. È UNA MARIA MADDALENA A GRANDI OCCHI AZZURRI CON UNA GRAN PIOGGIA DI CAPELLI DORATI. IL PITTORE VI STA DINANZI MUTO, OSSERVANDO ATTENTAMENTE. IL SAGRESTANO, VOLGENDOSI VERSO CAVARADOSI PER DIRIGERGLI LA PAROLA, VEDE IL QUADRO SCOPERTO E DÀ UN GRIDO DI MERAVIGLIA.)

Sante ampolle! Il suo ritratto!

CAVARADOSI

Di chi?

SAGRESTANO

Di quell'ignota che i dì passati a pregar qui venia.

Tutta devota... e pia.

(ACCENNA VERSO LA MADONNA DALLA QUALE ANGELOTTI TRASSE LA CHIAVE.)

CAVARADOSI

È vero. E tanto ell'era infervorata nella sua preghiera ch'io ne pinsi, non visto, il bel sembiente.

SAGRESTANO (*fra sé*)

Fuori, Satana, fuori!

CAVARADOSI

Dammi i colori.

(IL SAGRESTANO ESEGUIISCE. CAVARADOSI DIPINGE CON RAPIDITÀ E SI SOFFERMA SPESSE A RIGUARDARE; IL SAGRESTANO VA E VIENE, PORTANDO UNA CATINELLA ENTRO LA QUALE CONTINUA A LAVARE I PENNELLI. A UN TRATTO CAVARADOSI SI RISTÀ DI DIPINGERE; LEVA DI TASCA UN MEDAGLIONE CONTENENTE UNA MINIATURA E GLI OCCHI SUOI VANNO DAL MEDAGLIONE AL QUADRO.)

Recondita armonia di bellezze diverse!

È bruna Floria,
l'ardente amante mia...

SAGRESTANO (*fra sé*)

Scherza coi fanti e lascia stare i santi...

SACRISTAN

Forever washing! And every brush is filthier than an urchin's collar. Mister Painter...There!

(LOOKS TOWARD THE SCAFFOLD WITH ITS PAINTING AND IS SURPRISED ON SEEING NOBODY THERE)

No one...I would have sworn the Cavalier Cavaradossi had come back.

(PUTS DOWN THE BRUSHES, MOUNTS THE SCAFFOLD AND EXAMINES THE BASKET, REMARKING:)

No, I'm mistaken. The basket has not been touched.

(THE ANGELUS SOUNDS. THE SACRISTAN KNEELS AND PRAYS IN HUSHED VOICE.)

The angel of the Lord declared unto Mary. And she conceived of the Holy Ghost. Behold the handmaid of the Lord. Be it done unto me according to Thy word. And the Word was made flesh. And dwelt among us...

(ENTER CAVARADOSI FROM THE SIDE DOOR AND SEES THE SACRISTAN KNEELING.)

CAVARADOSI

What are you doing?

SACRISTAN (*rising*)

Reciting the Angelus.

(CAVARADOSI MOUNTS THE SCAFFOLD AND UNCOVERS THE PAINTING; IT IS OF A MARY MAGDALENE WITH GREAT BLUE EYES AND A CASCADE OF GOLDEN HAIR. THE PAINTER STANDS IN SILENCE BEFORE IT AND STUDIES IT CLOSELY. THE SACRISTAN TURNS TO SPEAK TO CAVARADOSI AND CRIES OUT IN AMAZEMENT AS HE SEES THE UNCOVERED PICTURE.)

Oh, holy vessels! Her picture!

CAVARADOSI

Whose?

SACRISTAN

That strange girl who has been coming here these past few days to pray. Such devotion...such piety.

(HE WAVES TOWARDS THE MADONNA FROM WHOSE BASE ANGELOTTI HAS TAKEN THE KEY.)

CAVARADOSI

It is so. And she was so absorbed in fervent prayer that I could paint her lovely face unnoticed.

SACRISTAN (*to himself*)

Away, Satan, away!

CAVARADOSI

Give me my paints.

(THE SACRISTAN DOES SO. CAVARADOSI PAINTS RAPIDLY, WITH FREQUENT PAUSES TO OBSERVE HIS WORK. THE SACRISTAN COMES AND GOES; HE CARRIES A SMALL BASIN IN WHICH HE CONTINUES HIS JOB OF WASHING THE BRUSHES. SUDDENLY CAVARADOSI LEAVES HIS PAINTING; FROM HIS POCKET HE TAKES A MEDALLION WITH A PORTRAIT IN MINIATURE, AND HIS EYES TRAVEL FROM THE MINIATURE TO HIS OWN WORK.)

Oh hidden harmony of contrasting beauties!

Floria is dark,
my love and passion...

SACRISTAN (*to himself*)

Jest with knaves and neglect the saints...

CAVARADOSSI

E te, beltade ignota...
cinta di chiome bionde,
tu azzurro hai l'occhio,
Tosca ha l'occhio nero!

SAGRESTANO (*fra sé*)

Scherza coi fanti e lascia stare i santi...

CAVARADOSSI

L'arte nel suo mistero
le diverse bellezze insieme confonde;
ma nel ritrar costei
il mio solo pensiero, Tosca, sei tu!

CAVARADOSSI

And you, mysterious beauty...
crowned with blond locks.
Your eyes are blue
and Tosca's black!

SACRISTAN (*to himself*)

Jest with knaves and neglect the saints...

CAVARADOSSI

Dissimilar beauties are together blended
by the mystery of art:
yet as I paint her portrait,
Tosca, my only thought is of you!

END OF THE OPERA: *DIDO AND AENEAS*

DIDO

Recitative

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.

Aria

When I am laid, am laid in earth, May my wrongs create
No trouble, no trouble in thy breast;
Remember me, remember me, but ah! forget my fate.
Remember me, but ah! forget my fate.

from ACT ONE, SCENE 2: *IL TROVATORE*

LEONORA

Un'altra notte ancora
Senza vederlo...

.....

Ne' tornei. V'apparve
Bruno le vesti ed il cimier, lo scudo
Bruno e di stemma ignudo,
Sconosciuto guerrier,
che dell'agone Gli onori ottenne...
Al vincitor sul crine Il serto io posi...
Civil guerra intanto arse...
Noi vidi più! come d'aurato
Sogno fuggente imago! ed era volta
Lunga stagion... ma poi...

.....

Ascolta.

Tacea la notte placida
e bella in ciel sereno
La luna il viso argenteo
Mostrava lieto e pieno...
Quando suonar per l'aere,
Infino allor si muto,
Dolci s'udiro e flebili
Gli accordi d'un liuto,
E versi melanconici
Un Trovator cantò.

LEONORA

Yet another night
without seeing him!

.....

At the tourney there appeared,
in black armour and black helmet,
with black shield and without crest,
an unknown warrior,
who won the honours of the arena.
On the victor's head I placed the crown.
Then civil war raged -
I saw him no more!
Like the fleeting image of a golden dream!
And a long time passed, but then...

.....

Listen!

The serene night was silent
and, lovely in the calm sky,
the moon happily revealed
its silvery and full face!
When, resounding in the air
which till then had been so quiet,
sweet and sad were heard
the sounds of a lute,
and a troubadour
sang some melancholy verses.

Versi di prece ed umile
Qual d'uom che prega Iddio
In quella ripeteasi
Un nome... il nome mio!...
Corsi al veron sollecita...
Egli era! egli era desso!...
Gioia provai che agli angeli
Solo è provar concesso!...
Al core, al guardo estatico
La terra un ciel sembrò.

.....

Obliarlo! Ah, tu parlasti
Detto, che intendere l'alma non sa.
Di tale amor che dirsi
Mal può dalla parola,
D'amor che intendo io sola,
Il cor s'inebrìò!
Il mio destino compiersi
Non può che a lui dappresso...
S'io non vivrò per esso,
Per esso io morirò!

Verses, beseeching and humble,
like a man praying to God:
and in them was repeated
a name, my name!
I ran eagerly to the balcony...
There he was; it was he!
I felt a joy that only the angels
are allowed to feel!
To my heart, my ecstatic eyes,
the earth seemed like heaven!

.....

Forget him! Ah, you've spoken a word
that my soul cannot understand.
With such love that words
can scarcely tell,
of a love that only I know,
my heart is intoxicated.
My fate can be fulfilled
only at his side.
If I can't live for him,
then for him I'll die!

from ACT THREE, SCENE 2: NABUCCO

EBREI

Va, pensiero, sull'ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!

Del Giordano le rive saluta,
di Sionne le torri atterrate.
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fatal!

Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!

O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il Signore un concetto
che ne infonda al patire virtù

HEBREWS

Fly, my thoughts, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of my native land smell fragrant!

Greet the banks of the Jordan
and Zion's toppled towers.
Oh, my homeland, so lovely and so lost!
Oh memory, so dear and so dead!

Golden harp of the prophets of old,
why do you now hang silent upon the willow?
Rekindle the memories in our hearts,
and speak of times gone by!

Mindful of the fate of Solomon's temple,
Let me cry out with sad lamentation,
or else may the Lord strengthen me
to bear these sufferings!

ABOUT THE PROGRAM

Francesco Maria Piave based his libretto for Verdi's opera *La Traviata* ("The Fallen Woman") on the novel (1848) and play (1852) by Alexandre Dumas fils, *La Dame aux Camélias* ("The Lady with the Camellias"). Dumas' female protagonist, Marguerite Gautier, became the opera's courtesan heroine, Violetta Valéry. In the party scene that opens Act One, she meets Alfredo Germont, her ardent admirer. He leads a rousing toast, and after the other guests leave, he professes his love for her. She initially rejects him but gives him a flower telling him to return the next day. Left alone Violetta sings of her enchantment with Alfredo and of the joy of living "always free."

In adapting Shakespeare's *Romeo and Juliet*, the librettists of Gounod's opera, Jules Barbier and Michel Carré, created the trouser role of the adolescent Stephano, Romeo's page, a character not found in the play. A trouser role is sung by a lyric mezzo-soprano, whose vocal range indicates the character's youth, while her rich timbre captures his passionate nature. In Act Three, scene 1, Romeo and Juliet exchange marriage vows before Friar Laurent. In the following scene outside Capulet palace, Stephano, unaware of this, mockingly sings that their beautiful white turtledove (Juliette) will one day fly free to marry a pigeon (Romeo).

Piave also provided the libretto for Verdi's sixteenth opera, *Rigoletto*. It is based on the play *Le roi s'amuse* (The King Amuses Himself) by Victor Hugo, banned by the French government after one evening for its disrespectful portrayal of a monarch. To avoid problems with the censors, the composer and his librettist changed the lecherous and debauched king to a duke, transposed the setting to Italy, and tempered some of the more shocking aspects of the story. In Act Two, the Duke of Mantua, unaware that Gilda had been kidnapped by his own courtiers, laments the fact that when he returned to her house after their initial meeting, he had found it deserted. After being informed of the abduction, he runs off to see her.

Monteverdi's last opera, *L'Incoronazione di Poppea*, recounts historical events in Rome from a seven-year period (AD 58 to AD 65) condensed into a single day's action by librettist Giovanni Francesco Busenello. Emperor Nerone (Nero) has decided to marry Poppea, Poppea's former lover, Ottone, returning after being away for several years, attempts to revive their affection. But her ambition is far stronger than his pleas. Ottavia orders Ottone to kill Poppea; failing to do so, he is exiled by the emperor, and Ottavia is banished from the kingdom. Poppea is crowned empress of Rome. In the final scene, Nero and Poppea confirm their love in the opera's best-known music, a passionate duet for the newlyweds.

La Dolorosa (The Holy Virgin of the Sorrows), book and lyrics by Juan José Lorente, is José Serrano's last zarzuela—the Spanish equivalent of an operetta. Typically written in two acts, its central character is Brother Rafael, a painter who has recently entered a Carthusian monastery near Zaragoza in northern Spain. In the first act, he describes to the Prior and a fellow novice his portrait of the Virgin Dolorosa, a work that has caused consternation in the monastery for its overt sensuality. Later in the Act, we learn that the face of Rafael's Virgin is Dolores, his former lover. Having been abandoned by the father of her child in favor of a rich wife, she has arrived at the convent, worn out from a journey with her baby boy. At the end of the zarzuela, Rafael leaves the monastery to face the future with Dolores and her child.

Verdi's opera *Don Carlo* is based on Friedrich von Schiller's German play *Don Karlos, Infant von Spanien*, a tragedy in five acts. Although the main characters—Don Carlo, his father King Philip of Spain, Elisabeth da Valois, and Princess Eboli—are actual historical figures, the story is largely fictional. Set against the background of the Italian War of 1551–59 between the Houses of Habsburg and Valois, Don Carlo is betrothed to Elisabeth, but she is forced to marry his father, King Philip of Spain, to abide by the terms of the peace treaty that ends the war. In Act Three, scene 2, Philip, suffering from insomnia, laments that Elisabeth has never loved him, and realizes that he will only sleep properly when he is in his tomb in the Escorial, a historical residence of the King of Spain, about 28 miles northwest of Madrid.

The Student Prince was the most successful operetta of Sigmund Romberg, with book and lyrics by Dorothy Donnelly. Based on Wilhelm Meyer-Förster's play *Old Heidelberg* (1901), it opened on Broadway on December 2, 1924, and ran for 608 performances, making it the longest-running Broadway show of the 1920s. "Drinking Song," with its rousing chorus of "Drink! Drink! Drink!" was especially popular with theatergoers in 1924, as the United States was in the midst of the Prohibition. The original cast of the 1924 film version included Ann Blythe and Mario Lanza in the title role, who quit before the movie was completed. He was replaced by Edmund Purdom, but the film features his previously recorded singing voice. In the operetta, Prince Karl Franz, heir to the fictitious German kingdom of Karlsberg, has been sent to the University at Heidelberg to finish his studies. He falls in love with the daughter of the innkeeper, Kathie, and woos her with the "Serenade" at the end of the Act One.

While touring Italy in 1889, Puccini saw Sardou's French play, *La Tosca* (1887), whose title role was made famous by Sarah Bernhardt. After some contentious negotiations, Puccini eventually obtained the rights to the play in 1895. It took four years for Luigi Illica and Giuseppe Giacosa to come up with a libretto that met with the composer's approval. The story is set in Rome in June 1800, when the city was controlled by the Kingdom of Naples and Napoleon's army was engaged in the Battle of Marengo during his second invasion of Italy (his victory is announced in Act Two). Famously dubbed by American musicologist Joseph Kerman as a "shabby little

shocker," *Tosca* remains one of the most frequently performed operas. Act One takes place inside the church of Sant'Andrea della Valle, and in the first two scenes the political nexus of the plot is established. Caravadossi arrives to continue work on a painting of Mary Magdalen, and sings of the "hidden harmony" between the blonde beauty of his painting, the Marchesa Attavanti, and his dark-haired lover, the singer Floria Tosca.

The libretto of Purcell's *Dido and Aeneas* by Irish poet Natum Tate is based on his own play, *Brutus of Alba*, about the love of Dido, Queen of Carthage, for the Trojan hero Aeneas, recounted in Book IV of Virgil's *Aeneid*. It is also the subject of John Blow's opera, *Venus and Adonis*, to which Purcell's opera owes much of its structure and overall effect. Having been abandoned by Aeneas, Dido kills herself at the end of the opera. Arguably the most famous part of the opera is her lament, *When I am laid in earth*, with its descending ground bass borrowed from current Venetian practice.

Il trovatore is based on the Spanish play *El trovador* (1836) by Antonio García Gutiérrez (who also wrote *Simón Bocanegra* which became another Verdi opera by the same title). The action takes place during the Peninsular War (1807–1814) between Spain and Portugal against French forces seeking control of the Iberian Peninsula. Verdi scholar Julian Budden describes the opera as "a high flown, sprawling melodrama flamboyantly defiant of the Aristotelian unities, packed with all manner of fantastic and bizarre incident." (It is opera, after all!) In Act One, scene 1, Count di Luna has ordered his soldiers to keep watch for a troubadour who serenades the queen's lady-in-waiting, Leonora (with whom he is also in love). Leonora makes her initial appearance in the next scene, where she recounts how she had fallen in love with a mysterious knight, the same troubadour whom she now awaits.

Premiered at La Scala in 1842, *Nabucco* follows the plight of the Hebrews exiled from their homeland by the Babylonian king Nebuchadnezzar II. The best known music from the opera is "Va, pensiero," the chorus of Hebrew slaves in Act Three that is regularly given an encore in many opera houses when performed today. A lot of myths have grown around this famous chorus. Verdi, so the story goes, when asked to consider the libretto for an opera, took it home and put it aside. He picked it up late one night when he had trouble sleeping, and happened to open it to the page of the chorus. Inspired by the words, he agreed to compose the opera.

The tradition, if you will, of giving an encore of the chorus stems from the popular belief that the slaves' longing for their homeland struck a nationalistic chord among Italian audiences at the time of the *Risorgimento*, the movement that called for the freedom of individual states from foreign rule that led to the eventual unification of Italy in 1870. But the Austrian authorities who ruled northern Italy at the time expressly forbade encores to prevent public protests. Recent scholarship has proposed that the audience did indeed demand an encore, not for "Va, pensiero" but rather for the hymn "Immenso Jehova" sung by the Hebrew slaves to thank God for saving His people.

All that aside, the chorus has assumed a persona of its own. At Verdi's funeral the crowds in the streets spontaneously broke into "Va, pensiero." In January 1981 the journalist and creative writer Giorgio Soavi proposed replacing Italy's national anthem with "Va, pensiero." The proposal was widely discussed for some time and then abandoned until 2009, when Senator Umberto Bossi took it up again, but without success. (However, his political party, Lega Nord/Padania has adopted "Va, pensiero" as its official hymn and the chorus is now sung at all party meetings.) Most recently, in 2011, after playing "Va, pensiero" at a performance of *Nabucco* at the Teatro dell'Opera in Rome, conductor Riccardo Muti made a short speech protesting cuts in Italy's arts budget, then asked the audience to sing along in support of culture and patriotism.

Artistic Director and Conductor



Franz Vote, NMPAS Artistic Director and conductor, a native of Los Angeles, studied at California State University Northridge and served on the faculties of the Aspen Music Festival and the Eastman School of Music. His first post as opera conductor was at the Musiktheater im Revier in Gelsenkirchen, Germany. He also conducted in Aachen, at the Gaertnerplatz Theater in Munich and the Theater des Westens in Berlin. These experiences in German opera houses led to an engagement as Assistant Conductor to Daniel Barenboim and James Levine at the Bayreuth Festival. James Levine then invited him to join the Metropolitan Opera conducting staff for many performances including the 1996 New Year's Eve Gala. Placido Domingo invited him to lead Tokyo's Kanagawa Orchestra for the *Operalia* Vocal Competition.

Maestro Vote's international prominence, especially in German music, led to his appointment as musical director of Wagner's *Ring der Nibelungen* in Seattle in 2001, which performances were lauded by the New York Times and many other important media outlets. He has guest conducted at Opera Memphis, Orlando Opera, Sarasota Opera, and Opera Naples. Franz Vote now lives in Santa Fe, where he is Artistic Director and Conductor of the New Mexico Performing Arts Society.

Executive Director and Artist



Linda Marianiello flutist, a native of Delaware, pursued her music education at Northwestern University and Yale University, where she received her BA. She holds an MA from the City University of New York – Brooklyn College. Her solo career includes concerto appearances with the Bavarian Radio Orchestra, the Orchester Concerto Armonico in Oberammergau, the New American Chamber Orchestra, and the Mercury Ensemble (among others). She has played recitals in Bayreuth, Salzburg, Potsdam-Sans Souci, Elba, and Graz. She has appeared in live television broadcasts in Berlin, Spanish National Television, Austrian National Television, and on radio for WNYC-New York and many PBS stations.

Linda is featured on numerous CDs for the Bavarian Radio Studios and the MSR record label, including a commissioned CD for the American Music Research Center at the University of Colorado. She has also founded chamber music groups in Munich (the Con Brio Chamber Ensemble), Chicago (The Chicago Fine Arts Chamber Players), and the New England Trio. She has taught and performed at many universities (Yale, Cornell, Wisconsin, Illinois, and the Xinghai Conservatory of Music in Guangzhou, China, among others) as a guest-artist in residence. Linda is Executive Director of the New Mexico Performing Arts Society, the umbrella organization of Santa Fe Flute Immersion, the New Mexico Bach Society, and the Chapel Series at Immaculate Heart.



NMPAS: Funding the Future

Fostering Excellence: The Case for funding the future of the New Mexico Performing Arts Society

Dear Friends,

It was serendipitous for Santa Fe when an internationally acclaimed opera conductor and his wife, a distinguished flutist, decided to retire here in 2009. Within three years the couple were mentoring and arranging concert opportunities for the many talented musicians and vocalists who live full time in New Mexico. They also created personalized mentorship programs, such as the now nationally known Flute Immersion Program, that meet the needs of both experienced performers and younger artists alike, always without regard to a student's ability to pay.

Word spread quickly about the unique musical programs – from Bach to opera – that Franz Vote and Linda Marianiello were presenting each season to showcase the best New Mexico artists before increasingly packed houses. This led to their forming the nonprofit New Mexico Performing Arts Society (NMPAS) in 2012, which now presents annual concerts not only in Santa Fe, but also in Albuquerque, Los Alamos, Taos and Las Vegas, with further expansion planned in 2020 to other communities statewide.

The challenge NMPAS faces today is that its growth and success have come so quickly that overseeing concert, educational and collaborative programs has been all-consuming for the two of them. The time has now come to focus on building the organization, especially to strengthen the income stream of NMPAS. This will require expanding the Board and increasing its responsibilities for cultivating and soliciting larger gifts, and will require hiring part-time professional staff. Until now almost all administrative and fundraising activities have been done on a volunteer basis, primarily by NMPAS' founders, who serve as its Artistic and Executive Directors. Because of a heroic level of volunteerism, NMPAS has never run a deficit in its first seven seasons. However, volunteer management is no longer a viable option, if NMPAS is to attract professional leadership to oversee its highly valued programs.

I hope that you will join me in helping NMPAS to be all it can be within the next 5 years. Thank you in advance for your financial support and interest in this wonderful, entirely local organization!

Very best wishes,

John Berkenfield
NMPAS Board member emeritus

NMPAS Collaborations 2012-2020

Immaculate Heart of Mary Retreat and Conference Center*
Archdiocese of Santa Fe*
Holy Faith Episcopal Church Santa Fe*
National Flute Association
Serenata of Santa Fe*
Public Schools in Santa Fe, Los Alamos, Las Cruces, Taos, Albuquerque, and others
New Mexico School for the Arts*
Santa Fe Symphony*
Verne Q. Powell Flutes
Brannen Brothers Flutemakers
Tim Bower, The Burkart Repair Center
Chatter Albuquerque*
Carrizozo Music*
St. Paul Lutheran Church Albuquerque*
First United Methodist Church Albuquerque*
Adaptive Ski Program*
New Mexico State University Las Cruces*
New Mexico Museum of Art*
Santa Fe Community Orchestra*
New Mexico Highlands University*
Las Vegas (NM) Community Choir*
Cancer Foundation for New Mexico*
Tourism Santa Fe: Kid's Free Spring Break
Santa Fe Hospitality Networking Group
Ralph T. Coe Foundation for the Arts*
Allan Houser Sculpture Gardens*
Coro de Cámara*
Zia Singers*
Los Alamos Little Theatre*
Yale Association of New Mexico*
Santa Fe Art Auction (Gerald Peters Gallery)
University of New Mexico Music Department - Albuquerque*
Adams State University (Alamosa, CO)
Renesan Institute for Lifelong Learning*
El Rancho de las Golondrinas*
Gonzo Opera, Albuquerque, NM*
University of Texas-El Paso
Cristo Rey Catholic Church*
St. Michael and All Angels Episcopal Church Albuquerque*
Santa Fe Youth Symphony Orchestra Association*
Creative Carlsbad Arts Council*
United Church of Los Alamos*
Los Alamos Opera Guild of the Santa Fe Opera*
True Kids 1 (Taos)*
International Complement Society Annual Conference, Santa Fe, NM
The Plaza Hotel, Las Vegas, NM
Santa Fe Women's Ensemble*
Santa Fe Institute's InterPlanetary Festival*
Vocal Artistry Art Song Festival*
Santa Fe High School Choral Department*
Young Voices of the Santa Fe Opera*
Eastern New Mexico University*
New Mexico Highlands University Madrigal Choir*
UNM John Donald Robb Musical Trust*
National Hispanic Cultural Center*

**denotes a New Mexico-based nonprofit*

NMPAS 2018-2020 Donor List as of July 27, 2020



GRANT FUNDERS

Albuquerque Community Foundation, Garcia
Automotive Group Endowment Fund (2018-2019)
Santa Fe Community Foundation COVID-19 Response
Fund (2020)
Santa Fe Community Foundation Celia Lipton Farris and
Victor W. Farris Foundation Fund (2018-2019)
Hoffman-Bravy Charitable Foundation
New Mexico Arts
New Mexico Highlands University Foundation
Santa Fe Arts and Culture Department
Santa Fe Community Foundation, Vila Fund (2018-2019)
Santa Fe Community Foundation, Wallen-Eloisa Family
Fund (2019-2020)
UNM John Donald Robb Musical Trust

GOLD CIRCLE (\$10,000-\$24,999)

Anonymous
2018 Matching Grant Consortium

SILVER CIRCLE (\$7,500-\$9,999)

2019 Matching Grant Consortium

BRONZE CIRCLE (\$2,000-\$4,999)

Aaron and Naomi Alter
Judith Auer and George Lawrence
Terry Hendrix
Santa Fe Institute's InterPlanetary Festival

SPONSOR (\$1,000-\$1,999)

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Spring 2020 FaceBook Fundraiser
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Foundation
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Charles H. Palmer
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Dr. Peter and Jody Spalding
Camille Tierney
True Kids 1
Ken Tutunjian
Marvin Van Dilla (deceased)
Joe Vandiver
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Beth and Tim Wallace
Mary Ann Watjen
Rachel Wixom**

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Norman and Barbara Yoffee
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Lydell Brown
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Andy Vincent
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The Plaza Hotel (Las Vegas, NM)
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Gail Samota*
Santa Fe Institute's 2019 InterPlanetary Festival
The Santa Fe New Mexican
The Santa Fe Reporter
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Ken and Martha Simonsen*
Jeff Snodgrass
Nadine F. Stafford
Elliot Stern**
Total Wine & More
True Kids 1
United Church of Santa Fe
Franz Vote**
Tim Willson

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**Current or past NMPAS Board Member

Why Your Support of NMPAS Matters So Much

We provide great programs of live music that take listeners to a hopeful space and lighten the load in our increasingly hectic world. Our performers sense when listeners are moved, entertained and inspired, and this matters to them greatly.

Furthermore:

1. NMPAS plays a unique and important role among music and performing arts organizations in New Mexico. We present only New Mexico-based professional musicians and feature New Mexican fine artists at our events. NMPAS will also incorporate dance and theater into future programs.
2. Our Bach Society is the only one in New Mexico, and we maintain a relationship with the original Bach Society in Leipzig, Germany.
3. Without additional support from organizations such as ours, the enormous need for music education at the pre-college level cannot be met.
4. Our vocal and instrumental programs provide mentoring for young musicians and offer valuable professional experience that furthers their careers.

What will your donations and sponsorships support?

1. **Artist Fees:** At least 45% of the NMPAS budget is devoted to artist fees.
2. **Marketing:** Our expanded advertising and marketing for 2020-2021 include website enhancements, an increased social media presence, and new media partnerships.

NMPAS offers the following donor and sponsorship opportunities in 2020-2021:

1. Sponsorships for 2020-2021 concerts are available beginning July 1, 2020. If you are interested in sponsoring an upcoming season concert, please contact the NMPAS office at 505-474-4513 or email us at info@nmpas.org.
2. A NMPAS representative will provide you with information about sponsorship benefits from Season Sponsorships to Diamond through Emerald Levels and will meet with you to discuss sponsorship opportunities.

Please call our office at 505-474-4513 if you have questions or would like additional information.

NMPAS 2020-2021 SEASON*

Steinway Artist Jacquelyn Helin in Recital
Johann Sebastian Bach's Well-Tempered Clavier (Book 1)
Saturday, August 29, 2020 at 7 pm

NMPAS Cantata Series II Concert
Johann Sebastian Bach, Cantata BWV 39
Sunday, August 30, 2020 at 5:30 pm

2020 Season Finale Opera Concert
Music of Gounod, Monteverdi, Romberg, Verdi and Others
Sunday, September 6, 2020 at 5:30 pm

NMPAS Winter Solstice Concert
Thanksgiving weekend 2021(November 28-29, 2020)
Program, date and location tba

NMPAS Annual New Mexico Bach Society Concert
Weekend of March 27-28, 2021
Program, date and location tba

Santa Fe Flute Immersion 2021
Core Repertoire for Flute and Piano
Performance skills and auditioning workshops
May 24-29, 2021
Immaculate Heart of Mary Retreat Center, Santa Fe

2021 Season Finale Opera Concert
Weekend of June 26-27, 2021
Program, date and location tba

Other solo and chamber music recitals will be added at a later time.

* All 2020-2021 Season events will be live streamed or presented via podcast on the NMPAS YouTube channel. If it becomes possible to add events with a live audience later in the season, NMPAS will post those changes to our email list and on our website (nmpas.org). Please check the website regularly for updates.

Tickets and Reservations
Hold My Ticket: 877-466-3404
nmpas.org

holdmyticket



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The New Mexico Bach Chorale with Maestro Franz Vote.

Photo by John Sadd

The New Mexico Performing Arts Society

3201 Zafarano Dr, Suite C #236, Santa Fe, NM 87507

Phone: 505-474-4513

Email: info@nmpas.org

Website: www.nmpas.org



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Canciones Españolas Spanish Art Song

April 17-19, 2020

National Hispanic Cultural Center

Affiliated with AMTA Albuquerque Music Teachers Association

All events are free and open to the public

Friday April 17 - 7:30 pm

Dos Tenores! ***

with Matthew Valverde and Andre Garcia Nuthmann,
Kristen Ditlow piano

Saturday, April 18 - 3 pm

Canciones Españolas ***

with Soprano Isabel Bayrakdarian & Pianist Robert Koenig

Sunday, April 19 - 2-5 pm

Final Awards Concert and Reception

2020 Guest Faculty:

**Soprano Isabel Bayrakdarian, Tenor Matthew Valverde,
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NMPAS New Mexico Performing Arts Society

Porta patet, cor magis - the door stands open - more so the heart.